



Cleveland Art



February 2008

The Cleveland Museum of Art Members Magazine

A wonderful new exhibition brings treasures from the greatest surviving Renaissance armory

Dear Members,

Scheduled to open later this month—February 24 to be precise—is the first special exhibition of arms and armor that we have ever presented at the Cleveland Museum of Art. Special is not an exaggeration, for it comes to us from Europe's only surviving Renaissance armory, the Landeszeughaus in Graz, Austria, and includes more than 200 outstanding examples of the armorer's craft, among them many objects never before seen outside Austria.

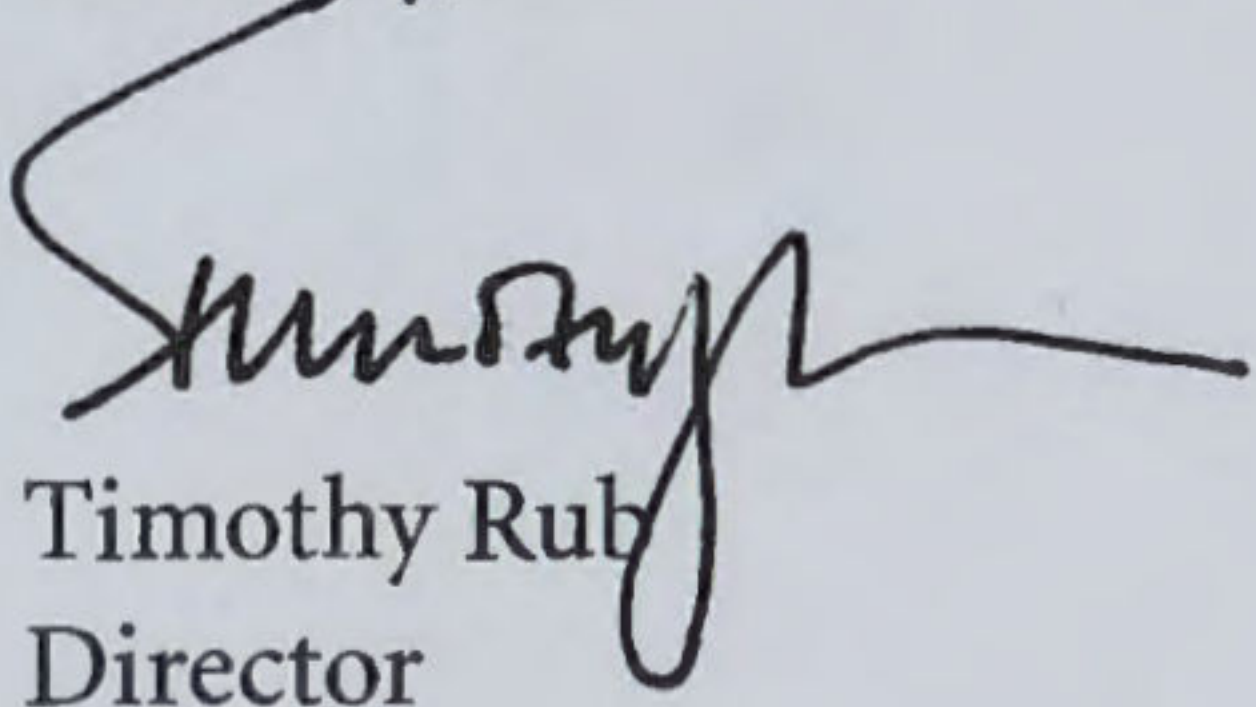
This great armory, located in Austria's second largest city, was founded to protect the southeastern part of the country from the ambitions of the Ottoman Empire to expand into Europe during the 16th and 17th centuries. Its collection includes many different types of armor and weaponry, from elegant and highly finished examples of parade armor made for clients of wealth and rank to unadorned suits of armor that would have been worn by volunteers called upon to protect the city in time of war. The armory houses some 30,000 works, enough to equip an army of 5,000.

The rulers of Austria during this period were the Hapsburgs, whose patronage made Austria a leading artistic center in Europe. For this reason, this exhibition will also present important paintings, prints, and examples of the decorative arts from the Renaissance and early Baroque period in Austria. These will provide visitors with a rich context for understanding the development of the armorer's craft and how it reached its zenith at this time.

Arms and Armor from Imperial Austria will, we are certain, have broad appeal for our members and the general public. It is also a wonderful way to ring out the old—for it will be the last exhibition held in our 1958 building—and to prepare us for the reopening, in late June, of the second floor of the museum's original building, which will include, among many other treasures, the museum's own superb collection of arms and armor.

Join us for this exhibition, which is not to be missed, and take this opportunity to introduce the museum to a friend. Everyone is welcome here.

Sincerely,



Timothy Rub
Director

What's Happening

● Arms and Armor Opening Party: A Night of Knights

Saturday, February 23, 5:30–9:30

Bring the whole family to this fun-filled party in celebration of the arrival of *Arms and Armor from Imperial Austria*. \$35 member adults (ages 12 and up), \$55 nonmember adult guests (note: this is a new price for nonmembers), \$10 nonmember guests under 12, free for member children/grandchildren under 12 and members at the Fellow level and higher. Call or visit the box office.

● Parking Garage Open

The expanded garage is now open. \$5 for 15 minutes to 2.5 hours; \$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00.

● VIVA! & Gala Around Town

Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit clevelandart.org/viva for the most up-to-date info.

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Arms and Armor from Imperial Austria

Armor played numerous roles in Renaissance Europe—
in battle, sport, and court society



Morion. Germany, Nuremberg,
c. 1575. Master “MR” (Martin
Rotschmied, Michael Roth, or Martin
Rotschuch). Etched and blackened
steel. Inv. 1280

An open-face helmet with a tall
comb and a curved brim peaking
before and behind, the morion was
widespread throughout Europe until
the beginning of the 17th century. It
was especially favored by pikemen
and later by corps of princely body-
guards.

The Holy Roman Empire invoked the legacy of the Roman
Empire, which had collapsed in the West during the late fifth
century. Although the first Holy Roman Emperor is considered
to be Charlemagne, crowned on December 25, 800, the continu-
ous line of emperors began only with Otto the Great in 962. The
last was Francis II, who abdicated and dissolved the empire in
1806 during the Napoleonic Wars. The territory of the empire
varied over time, but at its peak in the 16th century, under its
Hapsburg rulers, it included all of central Europe from Slovenia
to the Netherlands.

The history of this massive region is charged with dynamic
historical personalities and political ferment exacerbated by the
encroaching Ottoman Turks, who had seized Constantinople in
1456; each spring they launched an offensive to the northwest
into the Hapsburg territories, eventually capturing huge swaths
of present-day Hungary, Serbia, and Romania. At the frontier of
these two civilizations the tiny Austrian state of Styria and its
capital of Graz, on the slopes of the Alps, guarded the center of
Europe from the constant threat of Turkish expansion through
the valley of the Danube.

Opening this month is an exhibition that focuses on this very
slice of European history: Styria in the 16th and 17th centuries

EXHIBITION

February 24–June 1
*Arms and Armor from
Imperial Austria*

All illustrated works are lent by
the Styrian Museum Joanneum,
Landeszeughaus, Graz, Austria.

Arms and Armor from Imperial Austria is
supported in part through funding from KeyBank.
Support for Education and Public Programs is
funded through a grant from Giant Eagle.

Black-and-White Armor for a Nobleman. Austria, Innsbruck, c. 1550; Michael Witz the Younger (active 1525–65). Steel and leather. Inv. 1414

Master armorer Michael Witz made this exquisite suit for an unrecorded client. This armor is decorated with a black-and-white finish, where bright polished surfaces alternate with unpolished or otherwise darkened areas. It has also been embossed, a process whereby the metal was punched and raised from within, producing a design in relief.



and the armor and weapons produced for its civic armory in Graz, called the Landeszeughaus. It is no coincidence that full suits of armor first appeared in the Holy Roman Empire, since the raw materials were to be found there—deposits of high-quality ore in southern Austria and Germany. Throughout the eastern flanks of the empire, Emperor Maximilian I (r. 1493–1519) mandated the establishment of regional arsenals for local defense. The armory at Graz is one of the very few armories still in existence anywhere, still housed in its original building with its original inventory intact: 30,000 pieces of armor and weapons, sufficient to outfit a 5,000-man army.

The subject of medieval and Renaissance arms and armor continues to capture the popular imagination, perhaps due to its association with noble causes and the notion of chivalry. The “knight in shining armor” remains the icon of chivalry, however steeped it has become in the remnants of Victorian romanticism. Throughout history, arms and armor were associated with some of the noblest human virtues—bravery, loyalty, self-sacrifice, and solidarity—and thus with the passage of time, armor has assumed symbolic values. It has become understood in terms of humankind’s broader creative activities, an artistic creation in its own right intended to both embellish its owner and provide him with status and authority. For centuries arms and armor were considered worthy of decoration and fine design, an expression of wealth, taste, and standing in society. Consequently, it was important to an owner that his armor conform to standards of fashion as high as those of his civilian dress, reflecting the finest workmanship and materials his means would allow. The emergence of European armor in all of its technical and aesthetic perfection was achieved during the two centuries between 1450 and 1650. At this moment, European armor reached dazzling sophistication of form and ornamentation, and as such has been referred to as “body jewelry” and “moving sculpture.”

The exhibition *Arms and Armor from Imperial Austria* provides a rare opportunity to experience fine armor and weapons from one of Europe’s most important collections. Moreover, the armor is not displayed in isolation, but in the broader context of the society in which it was used and the events it supported. Featured portraits of Styrian aristocrats, often wearing armor, as well as prints and sculpture, lend depth to our understanding of these masterful creations in steel.

Systematic collections of European arms and armor, some of which have survived into our own day, were actually begun in the age of armor by historical figures who were both connoisseurs and patrons of fine armor. These include, for example, King Charles VIII of France (r. 1483–98), the Holy Roman Emperors Maximilian I (r. 1493–1519) and Charles V (r. 1519–56), and King Philip II



Portrait of Archduke Charles II of Inner Austria. Austria, Styria, 1587; unknown court painter. Oil on canvas. Kulturhistorische Sammlung. Inv. AK 12493

Life within the Hapsburg court followed the strict etiquette of the Spanish court ceremonies. Official portraits from that time should not be regarded as a lifelike representation, but more as a portrayal of the official position of the sitter.

Wheel-lock Hunting Rifle. South Germany, c. 1580; stockmaker: Master "ND." Steel, wood, bone, and gilding. Inv. RG 1024

Hunting weapons often represented the highest form of the gunmaker's art, as they were usually made for wealthy clients. This stock has a "German" butt, designed to be pressed tightly to the cheek. This gun has both set and hair triggers, permitting advance arming. Once engaged, only the slightest touch on the hair trigger would discharge the rifle, enabling the sportsman to keep his sights on the target.

of Spain (r. 1556–98). Another Hapsburg, Archduke Ferdinand II (r. 1529–95), is perhaps typical of many princely collectors of his age. After inheriting Tyrol and the outlying Austrian possessions in Swabia, Ferdinand renovated the 10th-century castle of Ambras into a fashionable Renaissance palace capable of housing his vast art collections. These collections were divided into three main sections: arms and armor, pictures (including portraits), and a *Kunstkammer*—a private collection of precious objects—comprising 18 cabinets.

By the 16th century, three categories of plate armor had been delineated. The first was armor for field use, or combat. The foundation of European cavalries remained at this time the fully armored knight with lance and sword. Contrary to popular belief, field armor was fairly light, averaging only from 45 to 65 well-distributed pounds. It was also strong and maneuverable with smooth, glancing surfaces. The second category was specialized armor for sporting purposes, namely tournaments. Tournament armor was constructed of heavy, often reinforced, plates of steel. A complete suit of tournament armor could weigh more than 100 pounds. Protection was essential, and fatalities in tournaments were by no means rare; Henry VIII of England was nearly killed in 1524 as a result of failing to lower his visor, and in 1559 Henry II of France died of a wound received in the tilt-yard. The third category consisted of armor made purely for personal embellishment, parade armor used for ceremonial occasions. Since parade armor was not intended for use on the battlefield, it was made of thinner and softer metal, usually lavishly decorated with coloring consisting of silvered, blued, or gilded steel. Beautiful armor symbolized social status, and members of the nobility frequently had their portraits painted wearing their best armor. Parade armor was extremely lightweight for comfort. Examples of all three categories are featured in the exhibition.

The tradition of making armor would survive into the middle of the 17th century, when it gradually lost its function in the encroaching modern world, made obsolete by the advancing technology of firearms. But it continued to be used in pageants, parades, and court festivities that often reached outrageous levels of baroque sophistication. By the end of the 17th century only a few regiments of heavy cavalry still wore armor, usually reduced to a mere breastplate without a back. By the mid 17th century armor was only to be seen in official portraits of monarchs eager to present a warlike image while still clinging to the romantic and heroic age of chivalry.

In the time celebrated in this exhibition, however, armor was still a vital part of the color and pageantry of the Age of Discovery, when Queen Elizabeth I ruled on England's throne and Michelangelo painted for Julius II, the age of Galileo and Monteverdi. "If by chance you were to ask me which ornaments I would desire above all others in my house, I would reply, without much pause for reflection, arms and books," said Fra Sabba da Castiglione, a Knight of St. John. He added that the arms should be of fine quality, made by a first-rate German armorer, and should of course be kept polished and bright. We witness his vanished world in *Arms and Armor of Imperial Austria*. 🏰



Jacob Lawrence's *Fulton and Nostrand*

An iconic portrait of a Brooklyn neighborhood joins the collection of American paintings



Jacob Lawrence (American, 1917–2000). *Fulton and Nostrand*, 1958. Tempera on Masonite, 60.9 x 76.2 cm. Mr. and Mrs. William H. Marlatt Fund 2007.158

The Cleveland Museum of Art's renowned collection of American painting recently became even more notable with the addition of *Fulton and Nostrand*, a superb work by Jacob Lawrence. As one of the great chroniclers of 20th-century America, Lawrence brought to life important historical and contemporary subjects, an approach that was a significant outgrowth of his upbringing. Born in Atlantic City and reared in Philadelphia, Lawrence moved to Harlem as a teenager, an event that proved central to his artistic maturation. He was raised among the emergent writers, poets, painters, sculptors, and musicians who manifested the Harlem Renaissance, becoming the first major artist trained within the neighborhood's African American community. While attending the Harlem Art Workshop, he was deeply influenced by the philosophy that art should be a quest for both self and communal identity, a view he would advocate throughout his long and distinguished career.

Lawrence's rise to prominence was meteoric: at the age of 24 he became the first African American artist of his generation to be represented by a downtown New York gallery, and his resultant debut—a 60-panel suite entitled *The Migration of the*



Negro—was jointly purchased by the Museum of Modern Art, New York, and the Phillips Collection, Washington, D.C. During the following six decades, Lawrence's fame was sustained through numerous gallery and museum exhibitions, as well as frequent sales to private and public collections. At the time of his death at the age

Aaron Douglas (American, 1899–1979). *Go Down Death*, 1934. Oil on Masonite, 121.9 x 91.5 cm. John L. Severance Fund and Gift of Prof. and Mrs. David C. Driskell 2005.181

Aaron Douglas was the leading visual artist of the Harlem Renaissance. Lawrence often saw Douglas's famed mural cycle, *Aspects of Negro Life*, at the 135th Street branch of the New York Public Library. It is tempting to surmise that Douglas's distinctive signature style—featuring sophisticated compositions of schematic figures rendered in crisp silhouette and accented by abstract shapes—directly influenced Lawrence's own work.

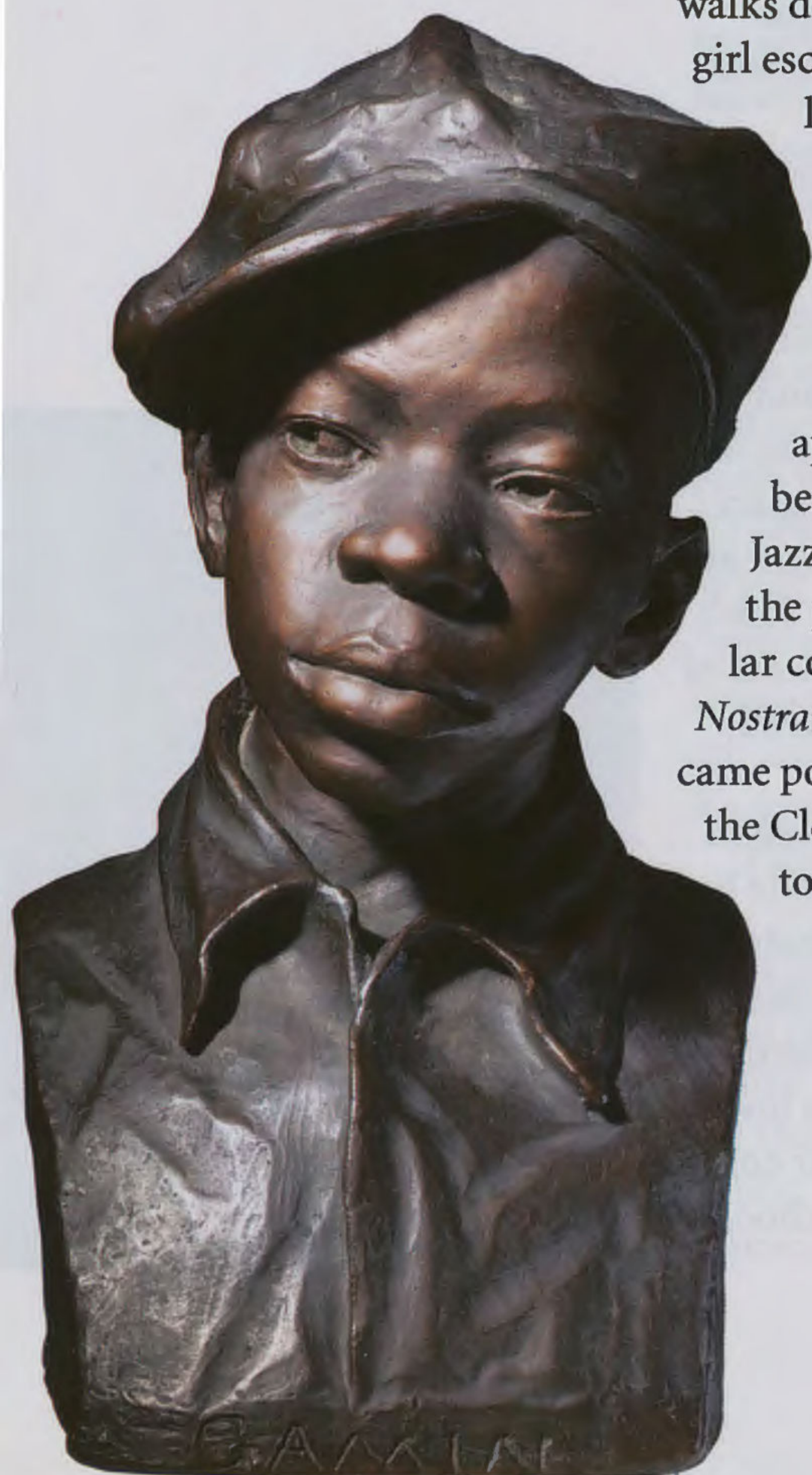
of 82, he was among the most celebrated artists in the nation.

A highly regarded example of Lawrence's mature work, *Fulton and Nostrand* evokes the vibrant community near the eponymous intersection in the Bedford-Stuyvesant neighborhood of Brooklyn during one evening in the mid-1950s. The artist was no stranger to the area; in fact, he lived just a few blocks away and taught courses in studio art at the nearby Pratt Institute. Storefronts and signage in the painting's background frame the proceedings; a slender streetlight in the immediate foreground gracefully divides the composition just to the right of its center. The more than 40 figures who populate the teeming streetscape are engaged in a variety of activities; they stroll, shop, and drive automobiles. Keenly observed slices of life abound: a young couple dotes upon their infant, a man carrying a birdcage walks determinedly with his head bowed in thought, a young girl escorts a slightly bewildered older woman with a cane, a lone stray cat slinks away from the bustle.

Ranking among Lawrence's largest and liveliest tempera paintings, *Fulton and Nostrand* features a visually striking style of elemental forms and expressive hues, which the artist labeled "dynamic cubism." Its wonderfully syncopated shapes and colors undoubtedly appealed to music impresario George Wein—perhaps best known as the founder of the prestigious Newport Jazz Festival—who, along with his wife, Joyce, purchased the painting during the 1980s. The Weins amassed a stellar collection of African American art, of which *Fulton and Nostrand* was a centerpiece. A few months ago, when it became possible to acquire the painting from the Wein collection, the Cleveland Museum of Art eagerly seized the opportunity to add this exceptional work to its holdings. 🏠

Augusta Savage (American, 1892–1962). *Gamin*, about 1929–30. Handpainted plaster, 44.5 x 24.2 x 20.4 cm. Purchase from the J. H. Wade Fund 2003.40

Sculptor, teacher, and social activist Augusta Savage played an instrumental role in the development of the young Lawrence, who regularly attended her art classes. Savage advanced the idea that artists should draw inspiration from people and issues in their community. Lawrence once stated that if it were not for Savage, he likely would never have succeeded in becoming a professional artist.



Art in Space

Years of planning combine with an eye for space and light to help create gallery designs in the new museum

The visitor's experience of an art museum is based on an extraordinarily complex assimilation of the narratives of art history, the vision of a museum director, the individual tastes of dozens of curators, the expressed needs of every kind of visitor, and the design sensibility of the people who figure out how to put it all together. For a project like the renovation and expansion of the Cleveland Museum of Art, the task of planning which works of art will go where involves years of negotiation and puzzling.

In the first stages of that process, the museum engaged the services of gallery planners Quenroe Associates. In a 2005 interview, Quenroe project manager John Klink summed up the challenge: "There is no average visitor to an art museum, so we're always thinking about 20 school kids with four adults and a docent. If it works for them, it will work for anyone. If you make the labels at an appropriate height and type size so a fourth-grader can read it, it will also be functional for older people and those in wheelchairs. And if you can fit 25 people in the gallery in such a way that they can all see, then you haven't overcrowded it."

Jeffrey Strean, the museum's director of design and architecture, elaborates: "The work has to be accessible to everyone and still express the intellectual ideas behind the presentation. That brings up interesting issues because the ideas about our collections do change. The installations are responsive to current thinking."

The installation concept has evolved over the past two years. "At first," says Strean, "and quite naturally, the curators were thinking in terms of the collection, connecting object to object to object. Now we're looking at it with a more holistic attitude that considers the building, the environment, the light, and the collection all together as a coherent experience. We're thinking about leading people from room to room, from space to space; then when you get into a particular room, the scale changes and you go from object to object. This is very much Timothy Rub's approach. It's quite obvious in the east wing. The alignments of the interior spaces are along a single axis and you won't really see the works of art until you turn the corner."

One of the fascinating revelations of the project has been to see how restoring the 1916 building back to its original state has brought it closer to Rafael Viñoly's vision for the new construction. "In the 1916 building," says Strean, "the architects clearly thought about the spaces in a holistic way. No matter where you stand, there's a view into another space that beckons you toward it. The difference between now and 1916 is that today our collection is so strong—there are so many masterpieces to choose



This 2004 photograph shows how designers used scaled color images of paintings and a scale model of the future museum to begin planning the installation of the renovated Reinberger Gallery in the 1916 building.



In the new east wing, a visual axis allows visitors to see through the entire sequence of rooms.



A GALLERY TRANSFORMED:

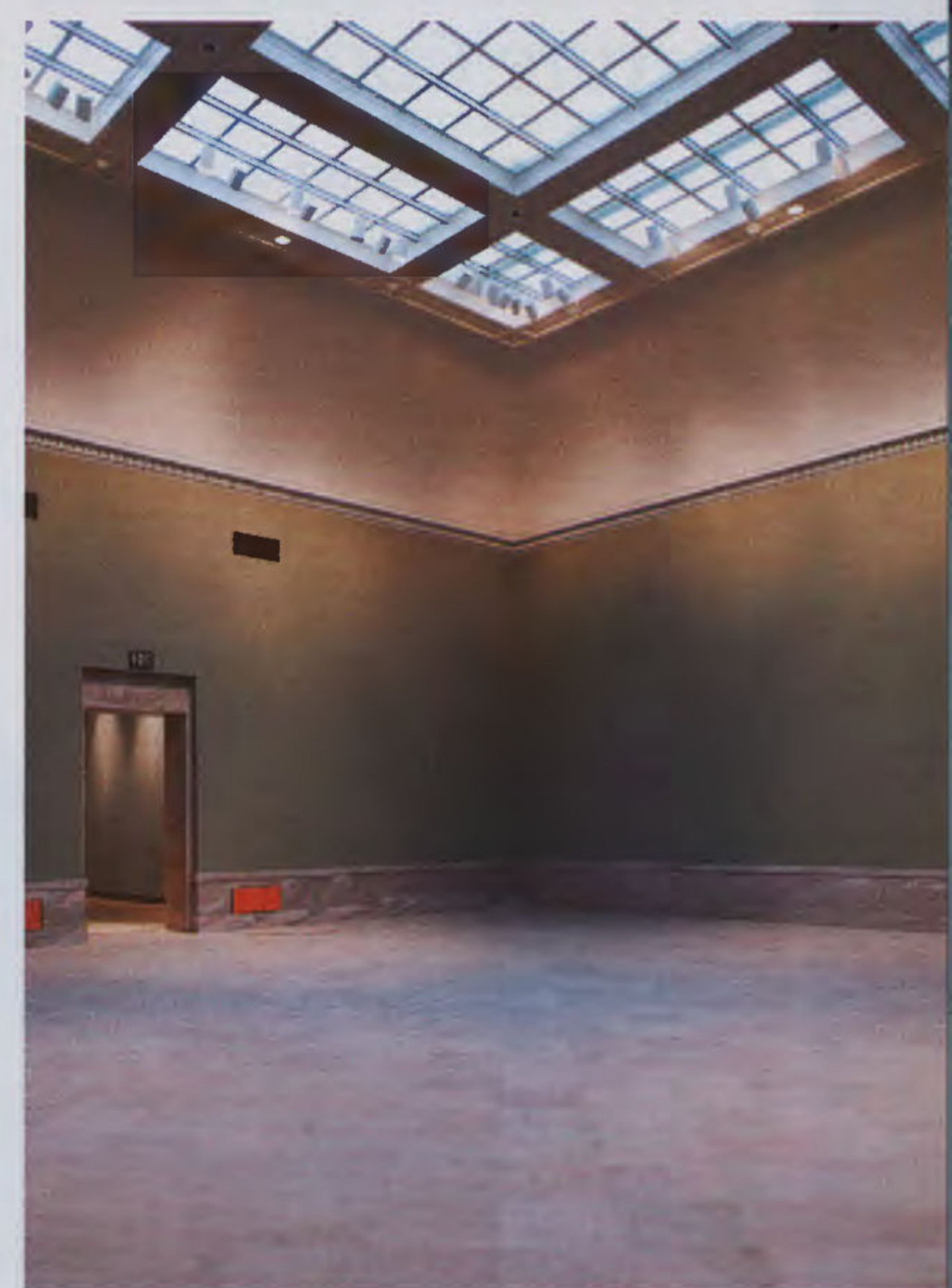
As it looked between 1958 and 2005 as a transitional space to the 1958 wing (above), an artist's rendering of the completed room (above right), and under construction in December (far right).

from—that once you enter a room we can always find a way to make sure that the visual focal point is also a major work.

“The first thing visitors will notice in the 1916 building is how the sense of the overall space is affected by the restoration of daylight,” Strean continues. “This was how the building was originally designed, but almost no one will remember it because the areas above the rooms beside the rotunda were filled in with offices back in the 1920s. They were running out of space right from the beginning! For decades, one of these rooms was a sort of transitional space into the 1958 building. It has been restored to its original state and is now a gallery of Neoclassical art. When you enter the south entrance, you’ll be able to look through the rotunda and see David’s *Cupid and Psyche* and Canova’s *Terpsichore*. Pretty spectacular.”

The overall gallery sequence in the 1916 building preserves the original concept of the renovation. “[Cleveland] will have something,” Klink observed, “that most museums don’t. Starting downstairs in the ancient world, you follow this spine from Ancient Egypt, the Ancient Near East, Aegean, and Greek and Roman to Early Christian, Late Antique, Migration, and Romanesque to Gothic and Medieval, and up to the Renaissance. Then you walk up the stairs toward the rotunda and literally and symbolically rise into Mannerism and the Italian Baroque.” From there, the galleries around the perimeter take visitors right up to American art of the early 20th century. Viñoly’s scheme of four freestanding buildings allows the organization of four “museums within the museum,” each presenting its own self-contained narrative—whether of European art, Asian art, modern and contemporary, or the distinct traditions of African and Ancient American art.

Those stories help tie the sequence together, but to Strean the first priority of gallery design is always to create beautiful spaces. “Our role, while it has to facilitate the storytelling of the curator’s train of thought and meet the needs of the various users, has to be first and foremost about the direct aesthetic impact,” he says. “In that way, we as designers are perhaps most like the general public. You shouldn’t have to read the label first in order to appreciate a work of art.” 🏠



Gallery Talks

Arms and Armor from Imperial Austria

Tuesday through Sunday at 1:30 from March 4 to May 25. Several dates excluded; see web site or call the box office for more information. Meet at the information desk. Free; exhibition ticket required.

Lecture Courses

Art Appreciation: An Introduction to the History of European Art

8 Wednesdays, February 6–March 26, 10:30–12:00

Topics in order are *Greek and Roman*, *Early Christian and Byzantine*, *Romanesque*, *Gothic*, *Italian Renaissance*, *Northern Renaissance*, *Northern Baroque*, and *Southern Baroque*. \$140, CMA members \$110; individual session tickets \$25, CMA members \$20.

Art and Fiction Book Club

Color: The Natural History of the Palette, by Victoria Finlay

3 Wednesdays, February 6–20, 1:30–2:45

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35.

Coming in March

3 Wednesdays, March 5–19, 1:30–2:45. *The Name of the Rose*, by Umberto Eco.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For adults.

For course descriptions, visit www.clevelandart.org/educatn. Class fees vary by the number of sessions: typically, 10-week classes are \$225, CMA members \$180; 8-week classes are \$180, members \$144; 6-week classes are \$135, members \$108; 5-week classes are \$113, members \$90. Materials and model fees are extra.

Composition in Oil

8 Fridays, February 22–April 25 (no class March 28), 10:00–12:30 and 6:00–8:30. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students.

Drawing and Painting from Life

8 Wednesdays, February 27–April 23 (no class March 26), 10:00–12:30. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$15 partial model fee.

Drawing and Painting in the Evening

8 Wednesdays, February 27–April 23 (no class March 26), 6:00–8:30. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$15 partial model fee.

Introduction to Drawing

6 Fridays, March 14–April 18, 10:00–12:30. Kate Hoffmeyer, instructor. \$135, CMA members \$108.



Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

School Tours

Arms and Armor from Imperial Austria

Free docent-led tours of this exciting exhibition are offered March 4 through May 16, Tuesday through Friday mornings at 9:00 for up to 100 students and at 10:00 for up to 50 students. Registration form can be found at www.clevelandart.org under Education.

Coming in April

Imperial Austria:

Power, Patronage, and Art

4 Tuesdays, April 8–29, 10:30–11:30

CMA curators and CWRU faculty present lectures to complement the exhibition *Arms and Armor from Imperial Austria*. \$70, CMA members \$56; individual session tickets \$20, CMA members \$15.

Family and Youth Programs

Spring Museum Art Classes for Children and Teens

6 Saturdays, March 15–April 26 (no class March 22), 10:00–11:30 or 1:00–2:30

Art for Parent and Child (age 3), mornings only; *More Mini-Masters* (ages 4–5); *Wearable Art* (ages 5–6); *Art Experiments* (ages 6–8); *Medieval Mania* (ages 8–10); *Miscellaneous Materials* (ages 10–12); *Teen Drawing Workshop* (ages 13–17), afternoons only. For complete class descriptions visit the web site.

Registration

Call the box office or fill out and mail the online form at www.clevelandart.org/educf. Members registration begins on February 2, nonmember registration starts February 16.

Class Fees

Six-week session \$72, CMA Family level members \$60; Parent and Child class \$85, CMA members \$72. To become a Family member and receive discounts, call the box office. All registrations after March 8 are subject to a \$10 late charge per order.

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Special Classes

Claymation (ages 11 and up)

6 Saturdays, March 15–April 26 (no class March 22), mornings only

Create original stop-motion animated films in this special class held in our video studios. Bring your own digital camera. Limit 10. \$150, CMA members \$125; supplies included.

Mixed Media for Parents

6 Saturdays, March 15–April 26 (no class March 22), afternoons only

Experiment with pastels, penciled ink, relief printing, collage, and more. No experience necessary. \$72, CMA members \$60.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.

Families Learning Together

Call to Arms

2 Sundays, March 2 & 9, 2:00–3:30

After viewing examples of the armorer's craft in *Arms and Armor from Imperial Austria*, families make their own coats of arms and other medieval-inspired creations. Open to ages 5–105. All children must be accompanied by an adult. Limit 20. Advance registration required. \$15 per person for the two classes.

Parade Prep

Parade the Circle 2008 is Saturday, June 14. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the parade studio. For more information and a schedule, contact Nan Eisenberg at 216–707–2483 or neisenberg@clevelandart.org. Public workshops begin May 2. Parade season kicks off with the Circle of Masks Festival on Sunday, April 27.

Art to Go

Our schedule is filling quickly for the remaining 2007–08 school year! We continue to take reservations daily. Visit clevelandart.org to view a list of presentations or call Alice Barfoot at 216–707–2459 to schedule your presentation.

Nia Coffee House

6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry. Parental guidance suggested. 216–707–2486.

Michael Witz the Younger, *Burgonet from a Great Garniture for Field and Tournament of Kaspar Baron Völs-Schenkenberg*, 1560

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the web site for the most current information.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the CMA's permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216–707–2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.





Shoghaken Ensemble

VIVA! & Gala Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons." –WCPN Radio

Visit clevelandart.org/viva for full series details, including directions, parking information, and suggestions for dining in the area.

For tickets, call 1-888-CMA-0033 or visit clevelandart.org/tickets.

Programs subject to change.

Noche Flamenca

Wednesday, February 27, 7:30
Ohio Theatre, Playhouse Square

"A soul-stirring tour-de-force."
–*The New York Times*

The Madrid-based Noche Flamenca brings out the essence of flamenco's roots passed down by Andalusian gypsies: raw, earthy, and hot. \$42, CMA members \$40.

Central Asia and the Near East mini-series events

This mini-series focuses on the rich cultural traditions of a region of the world that is often in the news today. Concerts, films, and architecture talks offer multifaceted perspectives into the treasure trove of captivating musical practices and artistic expression of the peoples of Central Asia and the Near East and the architectural beauty of their monuments. This month's events highlight Armenia in particular.

Music of Armenia:

The Shoghaken Ensemble

Saturday, February 16, 7:30
Cleveland Museum of Natural History

"Stunning in their drive, beauty, and mystery." –*The Boston Herald*

Dedicated to rediscovering and continuing Armenia's extraordinary art music history, the group presents music from a broad geographical and historical span using traditional instruments and song styles. \$35, CMA members \$33.

Aesthetic Continuums: Armenian Church Architecture

Sunday, February 17, 12:30
Recital Hall, Cleveland Museum of Art

Dr. Tehnyat Majeed, a specialist in Islamic architecture, offers a 45-minute talk highlighting Armenian church buildings. FREE.

Coming next month

Brentano String Quartet with Todd Palmer, clarinet

Friday, March 14, 7:30
Plymouth Church of Shaker Heights, UCC

"Magnificent . . . wonderful, selfless music making" –*The Times* (U.K.)

This award-winning quartet has been singled out for its technical brilliance, musical insight, and stylistic elegance, making its performances a favorite with audiences around the world. They perform a program of works by Mendelssohn, Brahms, and a premiere by Gabriela Lena Frank.

Silk Road Movies

Presented in conjunction with VIVA! & Gala Around Town.

The Color of Pomegranates

Sunday, February 17, 1:30

Directed by Sergei Paradjanov. In one of the greatest and most distinctive movies ever made, episodes from the life of 18th-century Armenian poet and minstrel Sayat Nova are rendered in a series of gorgeous color tableaux teeming with symbolism. "A film ballad of sumptuous beauty" –*The Film Encyclopedia*. (USSR, 1969, color, subtitles, 35mm, 73 min.)

The Legend of Suram Fortress

Wednesday, February 20, 7:00

Directed by Sergei Paradjanov and Dodo Abashidze. In order to strengthen a crumbling fortress, a young boy agrees to be buried alive inside its walls. This visually stunning spectacle from the director of *The Color of Pomegranates* is based on a Georgian myth. "Dazzling! Replete with richness and splendour" –*Los Angeles Times*. (USSR/Soviet Georgia, 1984, color, subtitles, 35mm, 87 min.)

Film

See two music-related documentaries, a wry comedy from Argentina, shorts from Thailand, and a new portrait of Edward Weston's model and muse Charis Wilson, all Cleveland premieres. The month also features the next two "Silk Road Movies" that complement our Central Asia and Near East concert series. All films show in the lecture hall. Admission to each program is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the box office for \$55, members \$45.



The Legend of Suram Fortress

Note by Note: The Making of Steinway L1037

Friday, February 1, 7:00
Sunday, February 3, 1:30

Directed by Ben Niles, with pianists Lang Lang and Harry Connick Jr. The painstaking, yearlong process of building a nine-foot Steinway concert grand piano is documented in this new film shot largely at the company factory in Astoria, Queens. Features interviews with some of the 450 craftspeople involved in the instrument's construction. "A stirring symphony of specialized labor" —*The Village Voice*. Cleveland premiere. (USA, 2007, color, Beta SP, 81 min.)

The Magic Gloves

Friday, February 8, 7:00
Sunday, February 10, 1:30

Directed by Martín Rejtman. This droll tragicomedy focuses on a 35-year-old Buenos Aires cab driver and other middle-aged underachievers whose long-held dreams of fame and fortune are slowly receding. "An Argentine Jim Jarmusch" —*The New York Times*. Cleveland premiere. (Argentina/France/Germany/Netherlands, 2003, color, subtitles, 35mm, 90 min.)

Short Films by Apichatpong Weerasethakul, Program 1

Wednesday, February 13, 7:00

See five short films by an independent Thai director who has emerged as one of the cinema's most lyrical and distinctive voices during the past decade. His feature *Tropical Malady* won the Jury Prize at the 2004 Cannes Film Festival. Apichatpong's short films explore the same themes—nature, dreams, family, and the mechanics of film narrative—often in experimental ways. Program includes *The Anthem* (2006), *Windows* (1999), *Malee and the Boy* (1999), *Like the Relentless Fury of the Pounding Waves* (1995), and *Thirdworld* (1997). Cleveland premiere. (Thailand, 1995–2006, color, subtitles, Beta SP, total 96 min.)

Note by Note



Short Films by Apichatpong Weerasethakul, Program 2

Friday, February 15, 7:00

More short films by the celebrated Thai director (see February 13). Program includes *The Anthem* (2006, repeated from Program 1), *0116643225059* (1994), *Ghost of Asia* (2005), *My Mother's Garden* (2007), and *Worldly Desires* (2005). Cleveland premiere. (Thailand/France/South Korea, 1994–2007, color, subtitles, Beta SP, total 66 min.)

The Other Side of the Mirror: Bob Dylan Live at the Newport Folk Festival, 1963–1965

Friday, February 22, 7:00
Sunday, February 24, 1:30

Directed by Murray Lerner, with Bob Dylan and Joan Baez. Bob Dylan's legendary performances at the 1963, 1964, and 1965 Newport Folk Festivals have been collected into this new concert film by Oscar-

winner Murray Lerner (*From Mao to Mozart*). The three sets telescope the singer's controversial evolution from acoustic to electric. Cleveland theatrical premiere. (USA, 2007, b&w, Beta SP, 83 min.)

Eloquent Nude: The Love and Legacy of Edward Weston and Charis Wilson

Friday, February 29, 7:00
Sunday, March 2, 1:30

Directed by Ian McCluskey. Charis Wilson is one of the most famous nudes in the history of photography, having been the muse, model, lover, and wife of Edward Weston for many years. Now age 90, Wilson recounts the years during which the two of them transformed photography—and each other—in this new documentary that also includes rare archival footage, dramatic reenactments, and interviews with scholars. Cleveland premiere. (USA, 2007, color/b&w, Beta SP, 60 min.)



The Eloquent Nude

Expansion Project Timeline

Winter 2008

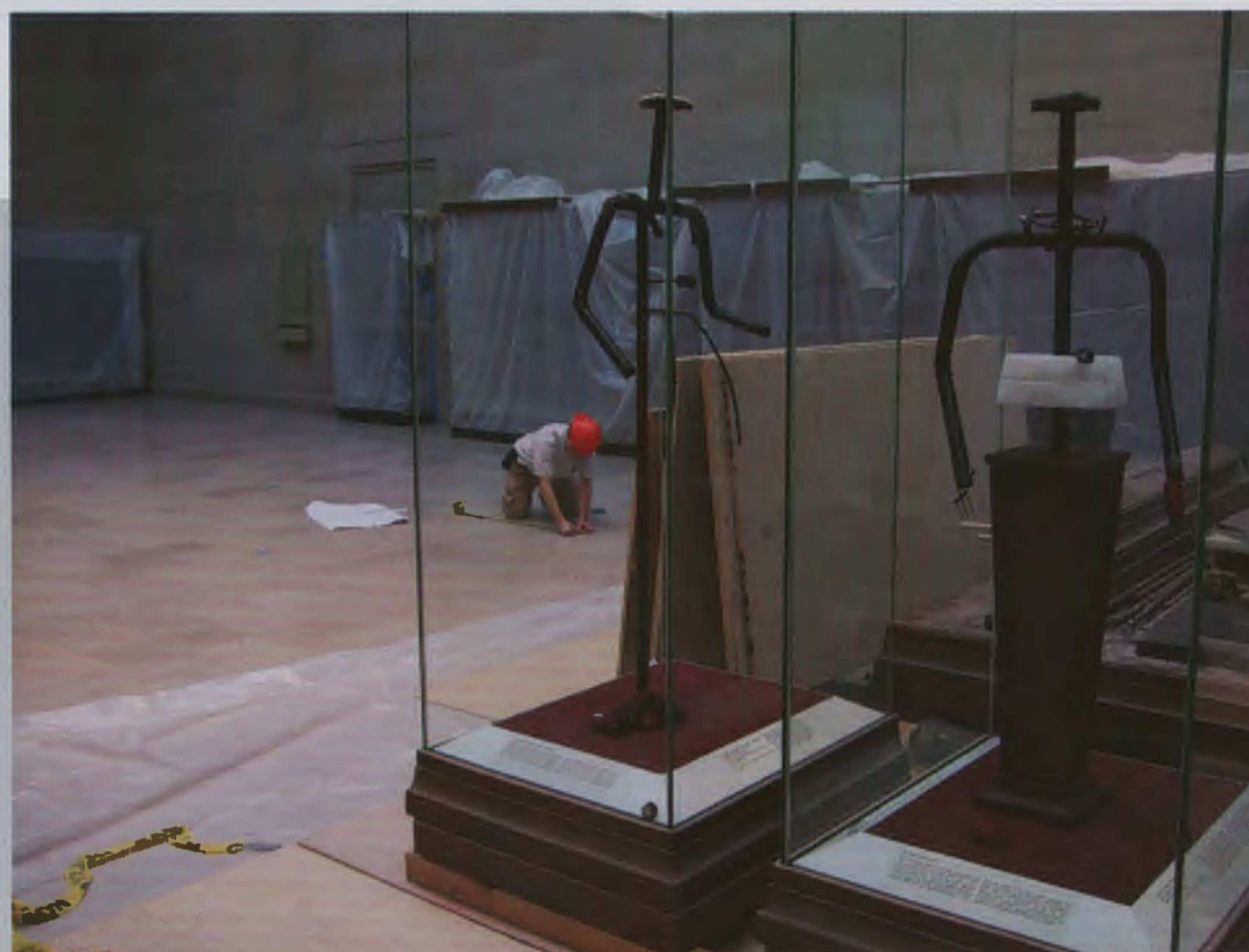
1916 building heating/ventilation acclimatization continues. Art reinstallation begins in spring.

Spring 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.



Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Summer 2009

New east wing permanent collection galleries open.

2011

West wing galleries open.

2012

Lifelong Learning Center opens. New courtyard opens.

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

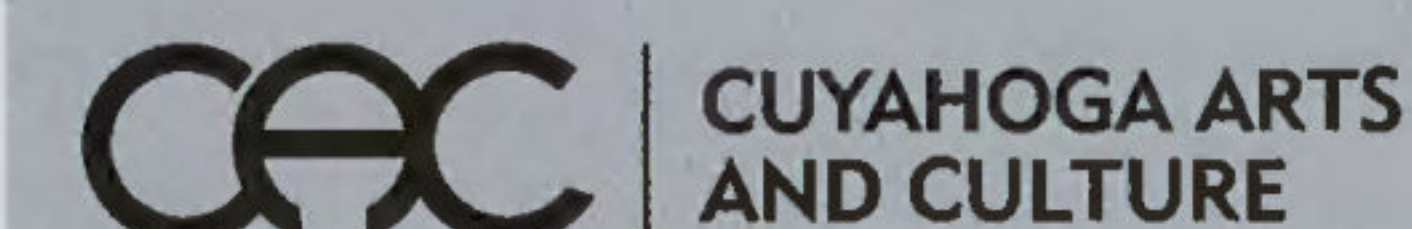
216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00
Reference desk: 216-707-2530

Parking Garage Open!

The expanded garage is now open.
\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00



Ohio Arts Council

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Questions? Comments?

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Textile Art Alliance Events

Out of the Closet and Into the Fire: Dress as a Metaphor for the Female Condition

Wednesday, February 6, 1:30
CMA Green Room

Artist Anne Kmieck's longtime historical interest in views of the female condition finally surfaced in her art after a working trip to Mexico, where she was deeply affected by indigenous people's use of clothing as cultural signifier. She explores historical, social, religious, biological, and popular views of the female body through the dress, which she alters, pierces, and burns.

Questions? Contact Sue at 440-774-3671, sjones@oberlin.net.

Save the Date!

The Return to 1916 Picture Yourself Inside!

Saturday, June 21, 7:00

The Womens Council of the Cleveland Museum of Art presents a celebration of the reopening of the 1916 building with its renovated and reinstalled galleries.

Individual tickets start at \$300. To receive an invitation, please call 216-707-6819 or send your name and address via e-mail to 1916benefit@clevelandart.org.

Members Party

Arms & Armor Opening Party: A Night of Knights

Saturday, February 23, 5:30–9:30

Bring the whole family to this fun-filled party in celebration of the arrival of *Arms and Armor from Imperial Austria*. \$35 member adults (ages 12 and up), \$55 non-member adult guests (note: this is a new price for nonmembers), \$10 nonmember guests under 12, free for member children/grandchildren under 12 and members at the Fellow level and higher. Restrictions apply. For more details or to make a reservation, call or visit the box office.

\$ Admission fee R Reservation required T Exhibition ticket required

SUN MON TUE WED THU FRI SAT

CLOCKWISE FROM TOP: A short film by Apichatpong Weerasethakul; Field Armor, c. 1635; Noche Flamenca

1 Film 7:00 *Note by Note* \$

2 Members Registration
Spring Museum Art
Classes

3 Film 1:30 *Note by Note* \$

4 Closed

5 Nia Coffee House
6:00–8:30 Coventry
Village Library

6 Art Appreciation
Lecture 10:30 *Greek and
Roman* R \$
Art and Fiction Book
Club Begins 1:30 R \$

7

8 Cafe Bellas Artes 6:30
Film 7:00 *The Magic
Gloves* \$

9

10 Film 1:30 *The Magic
Gloves* \$

11 Closed

12

13 Art Appreciation
Lecture 10:30 *Early
Christian and Byzan-
tine* R \$
Films 7:00 *Short
Films by Apichatpong
Weerasethakul,
Program 1* \$

14

15 Films 7:00 *Short
Films by Apichatpong
Weerasethakul,
Program 2* \$

16 General Registration
Spring Museum Art
Classes
Around Town Perfor-
mance 7:30 Cleveland
Museum of Natural
History. *Music of Ar-
menia: The Shoghaken
Ensemble* \$

17 Lecture 12:30 *Aesthetic
Continuums: Armenian
Church Architecture.*
Tehnyat Majeed
Film 1:30 *The Color of
Pomegranates* \$

18 Closed

19 Nia Coffee House
6:00–8:30 Coventry
Village Library

20 Art Appreciation
Lecture 10:30 *Ro-
manesque* R \$
Film 7:00 *The Legend of
Suram Fortress* \$

21 Donor Circles Opening
5:30–8:00 *Arms and
Armor from Imperial
Austria* R \$

22 Adult Studio Begins
10:00 or 6:00 *Composi-
tion in Oil* R \$
Film 7:00 *The Other
Side of the Mirror* \$

23 Members Opening
5:30–9:30 *Arms and
Armor from Imperial
Austria* R \$

24 Film 1:30 *The Other Side
of the Mirror* \$

25 Closed

26

27 Art Appreciation
Lecture 10:30 *Gothic* R \$
Adult Studio Begins
10:00 *Drawing and
Painting from Life* R \$
Adult Studio Begins
6:00 *Drawing and
Painting in the
Evening* R \$
Around Town
Performance 7:30
Ohio Theatre, Play-
house Square. *Noche
Flamenca* \$

28

29 Film 7:00 *Eloquent
Nude* \$





THE CLEVELAND MUSEUM OF ART

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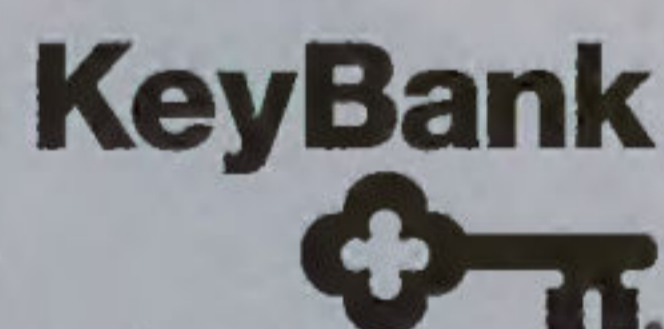
Exhibitions and Selected Loans

At the Museum

Arms and Armor from Imperial Austria

February 24–June 1. Drawn from Europe's only surviving Renaissance armory, the Landeszeughaus in Graz, Austria, this exhibition gathers more than 200 outstanding examples of the armorer's craft, including many objects never seen outside Austria.

Arms and Armor from Imperial Austria is supported in part through funding from KeyBank. Support for Education and Public Programs is funded through a grant from Giant Eagle. The Cleveland Museum of Art gratefully acknowledges the Citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.



Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

World Tour

Frist Art Center, Nashville

February 15–June 1. *Monet to Dalí: Modern Masters from the Cleveland Museum of Art*

RIGHT:
Halberds and boar spear, late 16th century

COVER:
Michael Witz the Younger, *Great Garniture for Field and Tournament of Kaspar Baron Völs-Schenkenberg, 1560*

